ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS

UPON

MUCH ADO ABOUT NOTHING,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS

UPON

MUCH ADO ABOUT NOTHING.

ACT I.

Much Ado about Nothing.] INNOGEN (the mother of Hero), in the oldest quarto that I have seen of this play, printed in 1600, is mentioned to enter in two several scenes. The succeeding editions have all continued her name in the Dramatis Personæ. But I have ventured to expunge it; there being no mention of her through the play, no one speech address'd to her, nor one syllable spoken by her. Neither is there any one passage, from which we have any reason to determine that Hero's mother was living. It seems, as if the poet had in his first plan design'd such a character: which, on a survey of it, he found would be superfluous; and therefore he left it out.

THEOBALD.

Line 7. ——*of any* sort,—] *Sort* is rank. So, in Chapman's version of the 16th book of *Homer's Odyssey*:

" A ship, and in her many a man of *sort*."

STEVEENS.

Sort is rather *distinction*. HENLEY.

22. ——*joy could not shew itself* modest *enough without a* badge *of bitterness*.] This is judiciously express'd. Of all the transports of joy, that which is attended with tears is least offensive; because, carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a *modest* joy, such a one as did not insult the observer by an indication of happiness unmixed with pain.

WARBURTON.

Such another expression occurs in Chapman's version of the tenth book of the Odyssey:

" ————our eyes wore
" The same wet *badge* of weak humanity."

This is an idea which Shakspere seems to have been delighted to introduce. It occurs again in *Macbeth*:

" ———*my plenteous joys*
" *Wanton in fullness, seek to hide themselves*
" *In drops of sorrow*." STEEVENS.

27. ——*no faces truer*] That is, none *honester*, none *more sincere*. JOHNSON.

30. —*is signior Montanto return'd*—] *Montante*, in Spanish, is a *huge two-handed sword*, given, with much humour,

humour, to one the speaker would represent as a boaster or bravado. WARBURTON.

Montanto was one of the ancient terms of the fencing-school. So, in *Every Man in his Humour:* "—your punto, your reverso, your stoccata, your imbrocata, your passada, your *montanto*," &c. Again, in the *Merry Wives of Windsor:*

"———thy reverse, thy distance, thy *montant*."

STEEVENS.

32. —*there was none such in the army of any* sort.] Not meaning there was none such of *any order or degree whatever*, but that there was none such of *any quality above the common*. WARBURTON.

38. *He set up his bills*, &c.] In Ben Jonson's *Every Man out of his Humour*, Shift says:

"This is rare, I have set up my *bills* without discovery."

Again, in *Swetnam Arraign'd*, 1620:

"I have bought foils already, *set up bills*,
"Hung up my two-hand sword," &c.

Again, in Nash's *Have with you to Saffron-Walden*, &c. 1596:

"—*setting up bills* like a bearward or fencer, what fights we shall have, and what weapons she will meet me at."

The following account of one of these challenges, taken from an ancient MS. of which some account is given in a note on the first act and first scene of the *Merry Wives of Windsor*, may not be unacceptable to the

the inquisitive reader. "Item, a challenge playde before the King's majestie (Edward VI.) at Westminster, by three maisters, Willym Pascall, Robert Greene, and W. Browne, at seven kynde of weapons. That is to saye, the axe, the pike, the rapier and target, the rapier and cloke, and with two swords, against all alyens and strangers, being borne without the King's dominions, of what countrie so ever he or they were, geving them a warninge by theyr *bills set up* by the three maisters, the space of eight weeks before the sayd challenge was playde; and it was holden four severall Sundayes, one after another." It appears from the same work that all challenges "to any maister within the realme of Englande being an Englishe man," were against the statutes of the "Noble science of Defence."

Beatrice means, that Benedick published a general challenge, like a prize-fighter. STEEVENS.

39. —*challenged Cupid at the flight*;—] To challenge at the *flight*, was a challenge to shoot with an *arrow*. *Flight* means an arrow, as may be proved from the following lines in Beaumont and Fletcher's *Bonduca*:

"———*not the quick rack swifter*:
"*The virgin from the hated ravisher*
"*Not half so fearful: not a* flight *drawn home*,
"*A round stone from a sling.*"———

But it is apparent from the following passage in the *Civil Wars* of Daniel, B. VIII. st. 15. that a *flight* was not used to signify an *arrow in general*, but some *particular*

particular kind of arrow; I believe one of an unusual length:

"————————and assign'd
"The archers their *flight*-shafts to shoot away;
"Which th' adverse side (with sleet and dimness blind,
"Mistaken in the distance of the way),
"Answer with their *sheaf-arrows*, that came short
"Of their intended aim, and did no hurt."

Holinshed makes the same distinction in his account of the same occurrence, and adds, that these *flights* were provided on purpose. Again, in Holinshed, p. 649,—"He caused the soldiers to shoot their *flights* towards the lord Audlies company."

Mr. Tollet observes, that the length of a *flight-shot* seems ascertained by a passage in Leland's Itinerary, 1769, Vol. IV. p. 44. "The passage into it at ful se is a *flite-shot* over, as much as the Tamise is above the bridge."—It were easy to know the length of London-Bridge; and Stowe's Survey may inform the curious reader whether the river has been narrowed by embanking since the days of Leland.

The *bird-bolt* is a short thick arrow without point, and spreading at the extremity so much, as to leave a flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow. So, in Marston's *What You Will*, 1607:

"—ignorance

" ——— ignorance should shoot
" His gross-knobb'd *bird bolt.*——"

Again, in *Love in a Maze*, 1632:

" ——— Cupid,
" Pox of his *bird-bolt!* Venus,
" Speak to thy boy to fetch his *arrow* back,
" Or strike her with a *sharp one!*"

STEEVENS.

He challenged Cupid at the flight, *and my uncle's fool challenged him at the* bird-bolt.] The flight was an arrow of a particular kind:—In the Harleian Catalogue of MSS. Vol. I. n. 69. is "a challenge of the lady *Maiee*'s servants to all comers, to be performed at *Greenwiche*—to shoot standart arrow, or *flight.*" I find the title-page of an old pamphlet still more explicit: "A new *post*—a marke exceeding necessary for all men's arrows: whether the great man's *flight*, the gallant's *rover*, the wise man's *pricke-shaft*, the poor man's *but-shaft*, or the fool's *bird-bolt.*"

FARMER.

The *flight*, which in the Latin of the middle ages was called *flecta*, was a fleet arrow with narrow feathers, usually employed against rovers. See *Blount's Ancient Tenures*, 1679.

A *bolt* seems to have been a general term for an arrow. So, in Shirley's *Love's Cruelty*: "When the keepers are none of the wisest, their *bolts* are sooner shot."

There the *bolt* is supposed to be employed against deer-

deer-stealers. The word is still used in the common proverb: *A fool's bolt* is *soon shot.*

That particular species of arrow which was employed in killing birds, appears to have been called a *bird*-bolt. MALONE.

An *arrow* employed in war was never termed a *bolt. Bolt*, therefore, could not have been a *general* term for an *arrow.* STEEVENS.

46. ——*he'll be meet with you,*——] This is a very common expression in the midland counties, and signifies, *he'll be your match, he'll be even with you.*

So, in TEXNOΓAMIA, by B. Holiday, 1618:

"Go meet her, or else she'll *be meet* with me."

55. ——Stuff'd *with all honourable virtues.*] *Stuff'd*, in this first instance, has no ridiculous meaning. Mr. Edwards observes that *Mede* in his *Discourses on Scripture*, speaking of Adam, says, "—he whom God had *stuffed* with so many excellent qualities."

Edwards's MS.

Again, in *The Winter's Tale:*

"——whom you know
"Of *stuff'd sufficiency.*"

Un homme bien *etoffe*, signifies, in French, *a man in good circumstances.* STEEVENS.

57. *—he is no less than a* stuff'd *man: but for the* stuffing—*well, we are all mortal.*] Mr. Theobald plumed himself much on the pointing of this passage; which, by the way, he might learn from Davenant: but he says not a word, nor any one else that I know of, about the reason of this abruption. The truth is,

Beatrice starts an idea at the words *stuff'd man*; and prudently checks herself in the pursuit of it. A *stuff'd man* was one of the many cant phrases for a *cuckold*. In *Lilly's Midas*, we have an inventory of *Motto's moveables*.—"Item, says Petulus, one paire of hornes in the bride-chamber, on the *bed's head*.—The *beast's* head, observes Licio; for *Motto* is *stuff'd in the head*, and these are among *unmoveable goods*." FARMER.

65. ——*four of his five wits*——] In our author's time *wit* was the general term for intellectual powers. So, *Davies on the Soul*:

"Wit, *seeking truth, from cause to cause ascends,*
"*And never rests till it the first attain*;
"Will, *seeking good, finds many middle-ends,*
"*But never stays till it the last do gain.*"

And, in another part:

"*But, if a phrenzy do possess the brain,*
"*It so disturbs and blots the form of things,*
"*As fantasy proves altogether vain,*
"*And to the* wit *no true relation brings.*
"*Then doth the* wit, *admitting all for true,*
"*Build fond conclusions on those idle grounds.*"—

The *wits* seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas. JOHNSON.

67. ——*wit enough to keep himself* WARM, &c.] *Such a one has wit enough to keep himself warm*, is a proverbial expression.

So, in the *Wise Woman of Hogsden*, 1638: "You are the wise woman, are you? and have *wit to keep*

yourself warm enough, I warrant you." To bear any thing for a *difference*, is a term in heraldry. So, in *Hamlet*, Ophelia says:

"——you may wear yours with a *difference*."

STEEVENS.

74. ——*he wears his* faith——] Not religious profession, but *profession of friendship*; for the speaker gives it as the reason of her asking, *who was now his companion?* that *he had every month a new sworn brother*.

WARBURTON.

75. ——*with the next* block] A *block* is the mould on which a hat is formed. So, in Decker's *Satiromastix*:

"Of what fashion is this knight's wit? of what *block?*"

See a note on *K. Lear*, act iv. sc. 6.

The old writers sometimes use the word *block* for the hat itself. STEEVENS.

77. ——*the gentleman is not in your books.*] This is a phrase used, I believe, by more than understand it. *To be in one's books, is to be in one's* codicils *or* will, *to be among friends set down for legacies.* JOHNSON.

I rather think that the *books* alluded to, are memorandum books, like the visiting-books of the present age: so, in Decker's *Honest Whore*, Part II. 1630:

"I am sure her name was in my *Table-Book* once."

Or, perhaps, the allusion is to matriculation at the university.

So, in *Aristippus*, or the *Jovial Philosopher*, 1630:

"You must be matriculated, and have your name recorded *in Albo Academiæ.*"

Again,—"What, have you enrolled him *in Albo?* Have you fully admitted him into the Society?—to be a member of the body academick?"

Again, "And if I be not entered, and have my name admitted into some of their *books*, let," &c.

And yet I think the following passage in the *Maid's Revenge*, by Shirley, 1639, will sufficiently support my first supposition:

"Pox of your compliment, you were best not write in her *Table-Books.*"

It appears to have been anciently the custom to *chronicle the small beer* of every occurrence, whether literary or domestick, in these *Table-Books.*

So, in the play last quoted:

"Devolve itself!—that word is not in my *Table-Books.*"

Hamlet, likewise has,—"my *tables*," &c.

Again, in the *Whore of Babylon*, 1607:

"———Campeius!—Babylon
"His name hath *in her Tables.*"

Again, in *Acolastus*, a comedy, 1540.

"—We weyl haunse thee, or set thy name into our *felowship boke*, with clappynge of handes," &c.

I know not exactly to what custom this last quoted passage refers, unless to the *album*: for just after, the same expression occurs again: that "—from henceforthe thou may'st have a place worthy for thee in our *whyte*;

whyte: from hence thou may'st have thy name written in our *boke.*"

It should seem, from the following passage in the *Taming of a Shrew*, that this phrase might have originated from the *Herald's Office:*

"A herald, Kate! oh, put me *in thy books!*"

After all, the following note in one of the Harleian MSS. No. 847, may be the best illustration:

"W. C. to Henry Fradsham, Gent. the owner of this book:

"Some write their fantasies in verse
"*In theire bookes* where they friendshippe shewe,
"Wherein oft tymes they doe rehearse
"The great good will that they doe owe," &c.

STEEVENS.

The gentleman is not in your books.] This phrase has not been exactly interpreted. *To be in a man's books*, originally meant to be in the list of his *retainers*. Sir John Mandevile tells us, "alle the mynstrelles that comen before the great Chan ben witholden with him, as of his houshold, and entred in his *bookes*, as for his own men." FARMER.

This expression, I make no doubt, took its rise from the custom mentioned by Dr. Farmer, That in all great families, the names of the servants of the household were written in *books* kept for that purpose, appears from the following passage in *A new Trick to cheat the Devil*, a comedy, 1639: "See, master Treatwell, that his name be *enrolled* among my other

servants—Let my *steward* receive such notice from you."

A *servant* and a *lover* were in Cupid's Vocabulary, synonymous. Thus, in Marston's *Malecontent*, 1604: "Is not Marshal *Makeroom*, my *servant* in reversion, a proper gentleman?"

Hence the phrase—*to be in a person's books*—was applied equally to the *lover* and the *menial attendant*.

MALONE.

81. —*young squarer*——] A *squarer* I take to be a cholerick, quarrelsome fellow, for in this sense Shakspere uses the word to *square*. So, in the *Midsummer Night's Dream*, it is said of Oberon and Titania, that *they never meet but they* square. So the sense may be, *Is there no* hot-blooded *youth that will keep him company through all his mad pranks?* JOHNSON.

102. *You embrace your charge*——] That is, your *burden*, your *incumbrance*. JOHNSON.

121. ———*such food to feed it, as signior Benedick?*] A kindred thought occurs in *Coriolanus*, act ii. scene 1.

"Our very priests must become *mockers*, if they encounter such ridiculous subjects as you are."

STEEVENS.

156. *I thank you:*——] The poet has judiciously marked the gloominess of Don John's character, by making him averse to the common forms of civility.

SIR J. HAWKINS.

183. ———*to tell us, Cupid is a good hare-finder*, &c.] I know not whether I conceive the jest here intended.

tended. Claudio hints his love of Hero. Benedick asks, whether he is serious, or whether he only means to jest, and tell them that *Cupid is a good hare-finder, and Vulcan a rare carpenter.* A man praising a pretty lady in jest, may shew the quick sight of Cupid, but what has it to do with the *carpentry* of Vulcan? Perhaps the thought lies no deeper than this, *Do you mean to tell us as new what we all know already?*

JOHNSON.

I believe no more is meant by those ludicrous expressions than this—Do you mean, says Benedick, to amuse us with improbable stories?

An ingenious correspondent, whose signature is R. W. explains the passage in the same sense, but more amply: "Do you mean to tell us that love is not blind, and that fire will not consume what is combustible?"——for both these propositions are implied in making Cupid *a good hare-finder*, and Vulcan (the God of fire) *a good carpenter.* In other words, *would you convince me, whose opinion on this head is well-known, that you can be in love without being blind, and can play with the flame of beauty without being scorched.*

STEEVENS.

I explain the passage thus: *Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?* TOLLET.

185. ——*to go in the song?*] *i. e.* to join with you in your song—to strike in with you in the song.

STEEVENS.

197.

197. *wear his cap with suspicion?*] That is, subject his head to the disquiet of jealousy.

JOHNSON.

In the *Palace of Pleasure*, p. 233, we have the following passage: "Al they that *weare hornes* be pardoned to weare their *capps* upon their heads."

HENDERSON.

200. ———*sigh away Sundays.*] This expression most probably alludes to the strict manner in which the Sabbath was observed by the *Puritans*, who usually spent that day in *sighs* and *gruntings*, and other hypocritical marks of devotion. STEEVENS.

214. Claud. *If this were so, so were it uttered.*] Claudio, evading at first a confession of his passion, says; if I had really confided such a secret to him, yet he would have blabbed it in this manner. In his next speech, he thinks proper to avow his love; and when Benedick says, *God forbid it should be so*, i. e. God forbid he should even wish to marry her; Claudio replies—God forbid I should not wish it. STEEVENS.

235. ———*but in the force of his will.*] Alluding to the definition of a heretick in the schools.

WARBURTON.

239. ———*but that I will have a recheat winded in my forehead,*] That is, *I will wear a horn on my forehead, which the huntsman may blow.* A *recheate* is the sound by which dogs are called back. Shakspere had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment. JOHNSON.

So, in the *Return from Parnassus:*

"—When

"——When you blow the death of your fox in the field or covert, then you must sound three notes, with three winds; and *recheat*, mark you, sir, upon the same three winds."

"Now, sir, when you come to your stately gate, as you sounded the *recheat* before, so now you must sound the relief three times."

Again, in the *Book of Huntynge*, &c. bl. let. no date, "Blow the whole *rechate* with three wyndes, the first wynde one longe and six shorte. The seconde wynde two shorte and one longe. The thred wynde one longe and two shorte."

Among Bagford's Collections relative to Typography, in the British Museum, 1044, c. ii. in an engraved half sheet, containing the ancient Hunting Notes of England, &c. Among these, I find, Single, Double, and Treble *Recheats*, Running *Recheat*, Warbling *Recheat*, another *Recheat* with the tongue very hard, another smoother *Recheat*, and another warbling *Recheat*. The musical notes are affixed to them all. STEEVENS.

A *recheate* is a particular lesson upon the horn, to call dogs back from the scent: from the old French word *recet*, which was used in the same sense as *retraite*. HANMER.

240. ——*hang my bugle in an invisible baldrick*,] *Bugle*, i. e. bugle-horn or hunting-horn. The meaning seems to be—or that I should be compelled to carry any horn that I must wish to remain invisible, and

and that I should be ashamed to hang openly in my belt or baldrick.

It is still said of the mercenary cuckold, that he *carries his horns in his pockets.* STEEVENS.

255. ——*notable argument.*] An eminent subject for satire. JOHNSON.

256. ——*in a bottle like a cat,*——] As to *the cat and bottle,* I can procure no better information than the following, which does not exactly suit with the text:

In some counties of England, a cat was formerly closed up with a quantity of soot in a wooden bottle (such as that in which shepherds carry their liquor), and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape its contents, was regarded as the hero of this inhuman diversion. STEEVENS.

257. ——*and he that hits me, let him be clap'd on the shoulder, and call'd* Adam.] But why should he therefore be call'd *Adam?* Perhaps, by a quotation or two we may be able to trace the poet's allusion here. In *Law-Tricks,* or, *Who would have thought it* (a comedy written by John Day, and printed in 1608), I find this speech: *Adam Bell, a substantial outlaw, and a passing good* archer, *yet no tobacconist.* By this it appears, that Adam Bell, at that time of day, was of reputation for his skill at the bow. I find him again mentioned in a burlesque poem of Sir William Davenant's, called, *The Long Vacation in London.* THEOBALD.

Adam

Adam Bell, Clym of the Clough, and William of Cloudesly, were, says Dr. Percy, three noted outlaws, whose skill in Archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the midland Counties. Their place of residence was in the forest of Englewood, not far from Carlisle. At what time they lived does not appear. The author of the common ballads on *The Pedigree, Education, and Marriage of Robin Hood*, makes them contemporary with Robin Hood's father, in order to give him the honour of beating them. See *Reliques of ancient Poetry*, Vol. I. p. 143, where the ballad on these outlaws is preserved. STEEVENS.

260. *In time the savage bull doth bear the yoke.*] This line is taken from the *Spanish Tragedy*, or *Hieronymo*, &c. 1605, which itself, with a slight variation, is taken from Watson's Sonnets, 4to. bl. let. printed about 1580. See Note on the last Edition of Dodsley's Old Plays, Vol. XII. p. 387. STEEVENS.

269. ——*if Cupid hath not spent all his quiver in Venice,*] All modern writers agree in representing Venice in the same light as the ancients did Cyprus. And it is this character of the people that is here alluded to. WARBURTON.

284. ——guarded *with fragments,*] *Guards* were ornamental lace or borders. So, in the *Merchant of Venice*:

" ——give him a livery
" More *guarded* than his fellows."

Again, in *Henry* IV. Part I.

" —velvet

" ——velvet *guards* and Sunday citizens."
STEEVENS.

286. ——*ere you flout old ends*, &c.] The ridicule here is to the formal conclusions of Epistles dedicatory, and Letters. Barnaby Googe thus ends his dedication to the first edition of Palengenius, 12mo. 1560: "And thus *committyng* your Ladiship with all yours to the *tuicion* of the moste mercifull *God*, I ende. From Staple Inne at London, the eighte and twenty of March." REED.

317. *The fairest* grant *is the necessity:*] *i. e.* no one can have a better reason for granting a request than the necessity of its being granted. WARBURTON.

Mr. Hayley with great acuteness proposes to read,

The fairest grant is to necessity. STEEVENS.

336. ——*a* thick-pleached *alley*] *Thick-pleached* is thickly interwoven. In *Antony and Cleopatra:*

" ——with *pleached* arms, bending down
" His corrigible neck." STEEVENS.

353. *Cousin*, you know—(and afterwards) *good cousin*——] Surely, *brother* and *cousin* never could have had the same meaning: yet, as this passage stands at present, Leonato appears to address himself to Antonio (or as he is styled in the first folio, *the old man*), his *brother*, whom he is made to call *cousin*.

It appears that several persons, I suppose Leonato's *kinsmen*, are at this time crossing the stage, to whom he here addresses himself. Accordingly, the old copy reads, not *cousin*, but——

" *Cousins*, you know what you have to do."

You

You all know your several offices; take care to assist in making preparations at this busy time for my new guests.

I would therefore read *cousins* in both places.

MALONE.

357. Don *John*] The folio has *Sir* John. MALONE.

What, the good jer, *my lord!*] We should read, *goujere.* STEEVENS.

368. ——*I cannot hide what I am:*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure, and too sullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence. JOHNSON.

373. ——claw *no man in his humour.*] To *claw* is to flatter. So *the pope's claw-backs*, in bishop Jewel, are the pope's *flatterers*. The sense is the same in the proverb, *Mulus mulum scabit.* JOHNSON.

In *Wylson on Usury*, 1571, p. 141.

"——therefore I will *clawe* him, and saye well might he fare, and Godd's blessing have he too."

REED.

382. *I had rather be a* canker *in a hedge, than a* rose *in his* grace;] A *canker* is the *canker* rose, *dog rose, cynosbatus*, or *hip.* JOHNSON.

So, in Heywood's *Love's Mistress*, 1636:

"A rose, a lily, a blew-bottle, and a *canker flower.*"

Again, in Shakspere's 54th *Sonnet:*

" The *canker* blooms have full as deep a die
" As the perfumed tincture of the rose."

I think no change is necessary. STEEVENS.

The former speech, in my apprehension, shews clearly that the old copy is right. Conrade had said: " He hath ta'en you new into his *grace*, where it is impossible that you should take *root* but by the fair weather that you make yourself." To this Don John replies, with critical correctness: " I had rather be a *canker* in a hedge, than a *rose* in his *grace*." We meet a kindred expression in *Macbeth*:

" ——Welcome hither:
" I have begun to *plant* thee, and will labour
" To make thee full of *growing*."

Again, in *K. Henry VI.* Part III.

" I'll *plant* Plantaganet, *root* him up who dares."

MALONE.

415. ——*in* sad *conference*;] *Sad* in this, as in other instances, signifies *serious*. STEEVENS.

424. *both* sure,——] *i. e.* to be depended on. STEEVENS.

ACT II.

Line 4. ——HEART-BURN'D *an hour after.*] The pain commonly called the *heart-burn*, proceeds from

from an *acid* humour in the stomach, and is therefore properly enough imputed to *tart* looks.

JOHNSON.

30. ——*in* woollen.] Thus the modern editors. The old copies read——*in* the woollen. STEEVENS.

69. —*if the prince be too* important,] *Important* here, and in many other places, is *importunate*.

JOHNSON.

84. *Balthazar*,] The quarto and folio add—*or dumb John*. STEEVENS.

or dumb John.] Here is another proof, that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

In answer to this remark, it is well observed by Mr. Reed, that Don John's taciturnity has been already noticed. It seems therefore not improbable, that the author himself might have occasionally applied the epithet *dumb* to him. HENLEY.

97. Pedro. *Speak low*, &c.] This speech, which is given to Pedro, should be given to Margaret.

REVISAL.

98. Balth. *Well, I would you did like me*.] This, and the two following little speeches, which I have placed to Balthazar, are in all the printed copies given to Benedick. But, 'tis clear, the dialogue here ought to be betwixt Balthazar and Margaret: Bene-

dick, a little lower, converses with Beatrice: and so every man talks with his woman once round.

THEOBALD.

104. *amen.*] I do not concur with Theobald in his arbitrary disposition of these speeches. Balthazar is called in the old copies *dumb John*, as I have already observed; and therefore it should seem, that he was meant to speak but little. When Benedick says, *the hearers may cry, amen*, we must suppose that he leaves Margaret and goes in search of some other sport. Margaret, utters a wish for a good partner. Balthazar, who is represented as a man of the fewest words, repeats Benedick's *Amen*, and leads her off, desiring, as he says in the following short speech, to put himself to no greater expence of breath.

STEEVENS.

This whole note is, I apprehend, founded on a mistake; *or*, in the stage-direction in the old copy, at the beginning of this scene, was, I believe, an accidental repetition; and *dumb*, I suspect, was written instead of *Don*, through the mistake of the transcriber, whose ear deceived him.

I think it extremely probable, that the regulation proposed by Theobald, and the author of the *Revisal*, is right. MALONE.

116. ——*his* dry *hand*——] A *dry* hand was anciently regarded as the sign of a cold constitution. To this Maria, in *Twelfth Night*, alludes, act i. sc. 3.

STEEVENS.

128. ——*Hundred merry Tales*;——] The book, to which Shakspere alludes, was an old translation of *Les*

Les cent Nouvelles Nouvelles. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspere.

In the *London Chaunticleres*, 1659, this work, among others, is cry'd for sale by a ballad-man. "The Seven Wise Men of Gotham; a *Hundred Merry Tales*; Scoggin's Jests," &c.

Again, in the *Nice Valour*, &c. by Beaumont and Fletcher:

"————the Almanacks,
"The *Hundred Novels*, and the Books of Cookery."

Of this collection there are frequent entries in the register of the Stationers' Company. The first I met with was in January 1581. STEEVENS.

This Book was certainly printed before the year 1575, and in much repute, as appears from the mention of it in Langham's Letter. Again, in *The English Courtier and the Cuntrey Gentleman*, bl. let. 1586. Sign. H. 4. "——wee want not also pleasant madheaded knaves that bee properly learned and well reade in diverse pleasant bookes and good authors. As Sir Guy of Warwicke, the Foure Sonnes of Amon, the Ship of Fooles, the Budget of Demaundes, *the Hundredth Merry Tales*, the Booke of Ryddles, and many other excellent writers both witty and pleasaunt." It has been suggested to me, that there is no other reason than the word *hundred* to suppose this book a translation of the *Cent Nouvelles Nouvelles*. REED.

136. ——*his gift is in devising* impossible *slanders:*] *Impossible* slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them. JOHNSON.

138. ——*his villany;*——] By which she means his malice and impiety. By his impious jests, she insinuates, he *pleased* libertines; and by his *devising slanders* of them, he angred them. WARBURTON.

156. ——*his* bearing.] *i. e.* his carriage, his demeanour. So, in *Measure for Measure:*

"How I may formally in person *bear* me."

STEEVENS.

174. *Therefore*, &c.] *Let*, which is found in the next line, is understood here. MALONE.

176. ——*beauty is a witch,*

Against whose charms faith melteth into blood.] *i. e.* as wax, when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea. STEEVENS.

185. ——*usurer's chain?*] *Chains* of gold in our author's time, usually worn by wealthy citizens, in the same manner as they now are by the aldermen of London. See *The Puritan, or Widow of Watling-Street*, act iii. sc. 3. *Albumazar*, act i. sc. 7. &c. REED.

Usury seems about this time to have been a common topick of invective. I have three or four dialogues, pasquils, and discourses on the subject, printed before the

the year 1600. From every one of these it appears, that the merchants were the chief usurers of the age.

STEEVENS.

203. —*it is the base,* though *bitter disposition of Beatrice, that puts the world into her person,*] That is, *It is the disposition of Beatrice, who takes upon her to personate the world, and therefore represents the world as saying what she only says herself.*

Base, though bitter. I do not understand how *base* and *bitter* are inconsistent, or why what is *bitter* should not be *base.* I believe, we may safely read, *It is the base,* the *bitter* disposition. JOHNSON.

The *base* though *bitter,* may mean the *ill-natur'd* though *witty.* STEEVENS.

210. ——*as melancholy as a lodge in a warren;*] A parallel thought occurs in the first chapter of Isaiah, where the prophet, describing the desolation of Judah, says: "The daughter of Zion is left as a cottage in a vineyard, as a *lodge* in a garden of cucumbers," &c. I am informed, that near Aleppo, these lonely buildings are still made use of, it being necessary, that the fields where water-melons, cucumbers, &c. are raised, should be regularly watched. I learn from Thomas Newton's *Herball to the Bible,* 8vo. 1587, that "so soone as the cucumbers, &c. be gathered, these lodges are abandoned of the watchmen and keepers, and no more frequented." From these forsaken buildings, it should seem, the prophet takes his comparison. STEEVENS.

Lodges

Lodges were formerly common in our *warrens*, and in many of them they may still be seen; so that Shakspere need not have gone for this to a cucumber-garden in Judæa. HENLEY.

212. —*of this young lady*;] Benedick speaks of Hero as if she were on the stage. Perhaps, both she and Leonato, were meant to make their entrance with Don Pedro. When Beatrice enters, she is spoken of as coming in with only Claudio. STEEVENS.

241. ——*such* impossible *conveyance*,——] *Impossible* may be licentiously used for *unaccountable*. Beatrice has already said, that Benedick invents *impossible* slanders.

So, in the *Fair maid of the Inn*, by Beaumont and Fletcher:

"You would look for some most *impossible* antick."

Again, in *The Roman Actor*, by Massinger:

"——to lose

"Ourselves, by building on *impossible* hopes."

I believe the meaning is——*with a rapidity equal to that of* jugglers, *who appear to perform* impossibilities.

Conveyance was the common term in our author's time for *slight of hand*. MALONE.

Dr. Warburton reads *impassable*, and this agrees with what follows—"that I stood like a man at a mark, with a whole army shooting at me." ***.

263. —*bring you the length of prester John's foot; fetch you a hair off the great Cham's beard*;] *i. e.* I will under-

undertake the hardest task, rather than have any conversation with lady Beatrice. Alluding to the difficulty of access to either of those monarchs, but more particularly to the former.

So Cartwright, in his comedy call'd *The Siege, or Love's Convert*, 1641:

"——bid me take the Parthian king by the beard: or draw an eye-tooth from the jaw royal of the Persian monarch." STEEVENS.

270. ——my *lady's Tongue.*] Thus the quarto 1600. The folio reads——*this* lady tongue. STEEVENS.

290. ——*civil* as an *orange.*] This conceit occurs likewise in *Nash's four Letters confuted*, 1592. "For the order of my life it is as *civil* as an *orange.*" STEEVENS.

291. ——*of* that *jealous complexion.*] Thus the quarto 1600. The folio reads, *of* a *jealous complexion.* STEEVENS.

314. *Thus goes every one to the world but I, and I am sun-burn'd*;] What is it, *to go to the world?* perhaps, to enter by marriage into a settled state; but why is the unmarry'd lady *sun-burnt?* I believe we should read, *Thus goes every one to the* wood *but I, and I am sun-burnt.* Thus does every one but I find a shelter, and I am left exposed to wind and *sun*. *The nearest way to the* wood, is a phrase for the readiest means to any end. It is said of a woman, who accepts a worse match than those which she had refused, that she has passed through the *wood*, and at last taken a crooked stick.

stick. But conjectural criticism has always something to abate its confidence. Shakspere, in *All's Well that End's Well*, uses the phrase, *to go to the world*, for *marriage*. So that my emendation depends only on the opposition of *wood* to *sun-burnt*. JOHNSON.

I am *sun-burnt*, may mean, I have lost my beauty, and am consequently no longer such an object as can tempt a man to marry. STEEVENS.

342. ——*she hath often dream'd of* unhappiness,] Thus Beaumont and Fletcher, in their comedy of the *Maid of the Mill*:

" ——*My* dreams *are like my thoughts, honest and innocent:*

" *Yours are* unhappy."

i. e. wild, wanton, unlucky. WARBURTON.

361. ——*to bring signior Benedick, and the lady Beatrice, into a mountain of affection, the one with the other.*] *A mountain of affection with one another* is a strange expression, yet I know not well how to change it. Perhaps it was originally written, *to bring Benedick and Beatrice into a* mooting *of affection*; to bring them not to any more *mootings* of contention, but to a *mooting* or conversation of love. This reading is confirmed by the prepostion *with*; *a mountain with each other*, or *affection with each other*, cannot be used, but *a mooting with each other* is proper and regular. JOHNSON.

Uncommon as the word proposed by Dr. Johnson may appear, it is used in several of the old plays. So, in *Glapthorne's Wit in a Constable*, 1639:

" —one

" ———one who never
" Had *mooted* in the hall, or seen the revels
" Kept in the house at Christmas."

Again, in the *Return from Parnassus*, 1606:

" It is a plain case whereon I *mooted* in our temple."

Again, "—at a *mooting* in our temple." Ibid.

And yet all that I believe is meant by a *mountain of affection*, is *a great deal of affection*.

In one of *Stanyhurst*'s poems, is the following phrase to denote a large quantity of love:

" *Lumps* of love promist, nothing perform'd," &c.

Again, in the *Renegado*, by Massinger:

" ———'tis but parting with
" A *mountain* of vexation."

Thus in *K. Henry VIII.* " a *sea* of glory." In *Hamlet*, " a *sea* of trouble." Again, in Howel's *History of Venice*: " though they see *mountains* of miseries heaped on one's back." Again, in Bacon's *History of King Henry VII.* " Perkin sought to corrupt the servants to the lieutenant of the tower by *mountains* of promises." Again, in the *Comedy of Errors*: " —the *mountain* of mad flesh that claims marriage of me." Little can be inferr'd from Shakspere's offence against grammar.

Mr. Malone observes, that, " Shakspere has many phrases equally harsh. He who would hazard such expressions as *a storm of fortunes*, *a vale of years*, and *a tempest of provocation*, would not scruple to write *a mountain of affection*." STEEVENS.

375.

375. ——*a noble* strain,——] *i. e.* descent, lineage. So, in the *Fairy Queen*, B. IV. c. viii. s. 33.

"Sprung from the auncient stocke of prince's *straine.*"

Again, B. V. c. ix. s. 32.

"Sate goodly temperaunce in garments clene,
"And sacred reverence yborne of heavenly *strene*"

416. Bora. *Go then, find me a meet hour to draw Don Pedro, and the count Claudio, alone: tell them that you know Hero loves me;—Offer them instances, which shall bear no less likelihood than to see* me *at her chamber-window; hear me call Margaret, Hero; hear Margaret term me* Claudio; *and bring them to see this, the very night before the intended wedding:*] Thus the whole stream of the editions from the first quarto downwards. I am obliged here to give a short account of the plot depending, that the emendation I have made may appear the more clear and unquestionable. The business stands thus: Claudio, a favourite of the Arragon prince, is by his intercessions with her father, to be married to fair Hero; Don John, natural brother of the prince, and a hater of Claudio, is in his spleen zealous to disappoint the match. Borachio, a rascally dependant on Don John, offers his assistance, and engages to break off the marriage by this stratagem. "Tell the prince and Claudio (says he) that Hero is in love with *me*; they won't believe it: offer them proofs, as, that they shall see me converse with her in her chamber-window. I am in the good graces

of

of her waiting-woman, Margaret; and I'll prevail with Margaret, at a dead hour of night, to personate her mistress Hero; do you then bring the prince and Claudio to overhear our discourse; and they shall have the torment to hear *me* address Margaret by the name of Hero; and her say sweet things to me by the name of Claudio."——This is the substance of Borachio's device to make Hero suspected of disloyalty, and to break off her match with Claudio. But, in the name of common sense, could it displease Claudio, to hear his mistress making use of *his* name tenderly? If he saw another man with her, and heard her call him Claudio, he might reasonably think her betrayed, but not have the same reason to accuse her of disloyalty. Besides, how could her naming Claudio, make the prince and Claudio believe that she lov'd Borachio, as he desires Don John to insinuate to them that she did? The circumstances weighed, there is no doubt but the passage ought to be reformed, as I have settled in the text—*hear me call Margaret, Hero; hear Margaret term me* Borachio. THEOBALD.

I am not convinced that this exchange is necessary. *Claudio* would naturally resent the circumstance of hearing another called by his own name; because, in that case, baseness of treachery would appear to be aggravated by wantonness of insult; and, at the same time he would imagine the person so distinguished to be *Borachio*, because *Don John* was previously to have informed both him and *Don Pedro*, that *Borachio* was the favoured lover. STEEVENS.

457. ——*carving the fashion of a new doublet.*] This folly, so conspicuous in the gallants of former ages, is laughed at by all our comick writers. So in Greene's *Farewell to Folly*, 1617: "—We are almost as fantastick as the English gentleman that is painted naked, with a pair of sheers in his hand, as not being resolved after what fashion to have his coat cut."

STEEVENS.

The English gentleman in the above extract alludes to a plate in Borde's Introduction. REED.

460. ——*orthographer*;——] The old copies read —*orthography*. STEEVENS.

474. —*and her hair shall be of what colour it please*, &c.] Perhaps *Benedick* alludes to a fashion, very common in the time of Skakspere, that of *dying the hair*.

Stubbs, in his *Anatomy of Abuses*, 1595, speaking of the attires of women's heads, says: "*If any have haire of her owne naturall growing, which is not faire ynough, then will they* die *it in divers collours.*"

STEEVENS.

481. Pedro. *See where Benedick hath hid himself?*

Claudio. *O, very well, my lord: the musick ended, we'll fit the* kid-fox *with a penny-worth.*] *i. e.* we will be even with the fox now discovered. So the word *kid*, or *kidde*, signifies in Chaucer:

"The soothfastness that now is hid,
"Without coverture shall be *kid*
"When I undoen have this dreming."

Romaunt of the Rose, 2171, &c.

"Perceiv'd

" Perceiv'd or shew'd.
" He *kidde* anon his bone was not broken."
Troilus and Cresseide, lib. i. 208.
" With that anon sterte out daungere,
" Out of the place where he was hidde;
" His malice in his cheere was *kidde*."
Romaunt of the Rose, 2130.
GREY.

It is not impossible but that Shakspere chose, on this occasion, to employ an antiquated word; and yet, if any future editor should choose to read—*hid* fox, he may observe that Hamlet has said—" *Hide* fox and all after."
STEEVENS.

A *kid-fox* seems to be no more than a *young fox* or *cub*.
REMARKS.

539. ——*Stalk on, stalk on, the fowl sits.*] This is an allusion to the *stalking-horse*; a horse either real or factitious, by which the fowler anciently shelter'd himself from the sight of the game.

So, in the *Honest Lawyer*, 1616:

" Lye there thou happy warranted case
" Of any villain. Thou hast been my *stalking-horse*
" Now these ten months."

Again, in the 25th Song of Drayton's *Polyolbion*:

" One underneath his *horse* to get a shoot doth *stalk*."

Again, in his *Muses Elysium*:

" Then underneath my horse, I *stalk* my game to strike."
STEEVENS.

Again, in *New Shreds of the Old Snare*, by John Gee, quarto, p. 23.

"——Methinks I behold the cunning fowler, such as I have knowne in the fenne countries and elswhere, that doe shoot at woodcockes, snipes, and wilde fowle by sneaking behind a painted cloth which they carrey before them, having pictured in it the *shape of a horse*; which, while the silly fowle gazeth on, is knockt downe with hale shot, and so put in the fowler's budget." Mr. Reed, in addition to this quotation, might have referred to the *Aviceptologie Françoise*; where the author, after giving directions for a similar contrivance, observes:—c'est dans ce moment, où la *vache artificielle* devient aux animaux ce que, d'après *Virgile*, fut aux TROYENS le fameux cheval de bois. HENLEY.

548. ——*but that she loves him with an enraged affection:—it is past the* infinite *of thought.*] The sense is, *I know not what to think* otherwise, *but that she loves him with* an enraged *affection: It* (this affection) is past the infinite of thought. *Infinite* is used by most careful writers for *indefinite:* the speaker means, that *thought*, though in itself *unbounded*, cannot reach or estimate the degree of her passion. JOHNSON.

The meaning I think is——*but with what an enraged affection she loves him, it is beyond the power of thought to conceive.* MALONE.

576. *This says she now when she is beginning to write to him: for she'll be up twenty times a* night; *and* there she'll sit in her smock, 'till she have writ a sheet of paper:]

paper:] Shakspere has more than once availed himself of such incidents as occurred to him from history, &c. to compliment the princes before whom his pieces were performed. A striking instance of flattery to James occurs in Macbeth; perhaps the passage here quoted was not less grateful to Elizabeth, as it apparently alludes to an extraordinary trait in one of the letters pretended to have been written by the hated Mary to Bothwell:

"I am *nakit*, and ganging to sleep, and zit I cease not to scribble all this paper, in so meikle as rest is thairof." *That is*, I am naked, and going to sleepe, and yet I cease not to scribble to the end of my paper, much of it as remains unwritten. HENLEY.

587. *O, she tore the letter into a thousand* half-pence;] A *farthing* and perhaps a *halfpenny*, was used to signify any small particle or division. So, in the character of the *Prioress* in *Chaucer:*

"That in hire cuppe was no *ferthing* sene
"Of grese, whan she dronken haddle hire draught."

Prol. to the Cant. Tales, late edit. v. 135.
STEEVENS.

615. ——*have* daff'd——] To *daff* is the same as to *doff*, to *do off*, to put aside. So in *Macbeth:*

"————to *doff* their dire distresses."

STEEVENS.

626. ——*contemptible spirit.*] That is, a temper inclined to scorn and contempt. It has been before remarked, that our author uses his verbal adjective

with great licence. There is, therefore, no need of changing the word with sir T. Hanmer to *contemptuous*.

JOHNSON.

In the *argument* to *Darius*, a tragedy, by lord Sterline, 1603, it is said, that Darius wrote to *Alexander* "in a proud and *contemptible* manner." In this place, *contemptible* certainly means *contemptuous*.

Again, Drayton, in the 24th Song of his *Polyolbion*, speaking in praise of a hermit, says, that he,

"The mad tumultuous world *contemptibly* forsook,
"And to his quiet cell by Crowland him betook."

STEEVENS.

666. ——*was sadly borne.*] *i. e.* was seriously carried on. STEEVENS.

ACT III.

Line 3. PROPOSING *with the prince and Claudio:*] *Proposing* is conversing, from the French word—*propos*, discourse, talk. STEEVENS.

37. *As haggards of the rock.*] *Turbervile*, in his book of *Falconry*, 1575, tells us, that "the *haggard* doth come from foreign parts a stranger and a passenger;" and *Latham*, who wrote after him, says, that "she keeps in subjection the most part of all the fowl that fly, insomuch, that the tassel gentle, her natural and chiefest companion, dares not come near that coast where she useth, nor sit by the place where she standeth.

eth. Such is the greatness of her spirit, *she will not admit of any society*, until such a time as nature worketh," &c. So, in *The tragical history of Didaco and Violenta*, 1576:

" Perchaunce she's not of *haggard*'s kind,
" Nor heart so hard to bend," &c.

STEEVENS.

44. *To* wish *him*——] i. e. *recommend* or *desire*. So in *The Honest Whore*, 1604:

" Go *wish* the surgeon to have great respect."

REED.

47. ——*as* full, *&c.*] A *full* bed means a *rich* wife. So in *Othello*:

" What a *full* fortune doth the thick-lips owe?" &c. STEEVENS.

54. *Misprising*——] Despising, contemning. JOHNSON.

To *misprise* is to *undervalue*, or take in a wrong light. STEEVENS.

64. ——*spell him backward*:——] Alluding to the practice of witches in uttering prayers.

The following passages containing a similar train of thought, are from Lilly's *Anatomy of Wit*, 1581.

" If one be hard in conceiving, they pronounce him a dowlte: if given to studie, they proclaim him a dunce: if merry, a jester: if sad, a saint: if full of words, a sot: if without speech, a cypher: if one argue with him boldly, then is he impudent: if coldly, an innocent: if there be reasoning of divinitie, they

cry, Quæ supra nos, nihil ad nos: if of humanitie, sententias loquitur carnifex."

Again, p. 44. b. "—if he be cleanly, they [women] term him proude; if meene in apparel, a sloven: if tall, a lungis: if short, a dwarfe: if bold, blunt: if shame-fac'd, a cowarde, &c. P. 55. If she be well set, then call her a bosse: if slender, a hasill twig: if nut brown, black as a coal: if well colour'd, a painted wall: if she be pleasant, then is she wanton: if sullen, a clowne: if honest, then is she coye." STEEVENS.

66. *If* black, *why, nature, drawing of an* antick,
Made a foul blot:——] The *antick* was a buffoon character in the old English farces, with a *blacked face*, and a *patch-work habit*. What I would observe from hence is, that the name of *antick* or *antique*, given to this character, shews that the people had some traditional ideas of its being borrowed from the *ancient mimes*, who are thus described by Apuleius, "*Mimi centunculo, fuligine faciem obducti.*" WARBURTON.

69. This comparison might have been borrowed from an ancient bl. let. ballad, entitled, *A Comparison of the Life of Man.*

"I may compare a *man* againe
"Even like unto a *twining vane*,
"That changeth even as doth the wind;
"Indeed so is man's fickle mind." STEEVENS.

79. —*press me to death*—] The allusion is to an ancient punishment of our law, called *peine fort et dure*, which

which was formerly inflicted on those persons, who, being indicted, refused to plead. In consequence of their silence, they were pressed to death by an heavy weight laid upon their stomach. This punishment the good sense and humanity of the legislature have within these few years abolished. MALONE.

83. *Which is as bad as die with* tickling.] The author meant that *tickling* should be pronounced as a trisyllable, *tickeling*. So, in Spenser, B. II. Canto 12.

" The while sweet Zephirus loud *whisteled*
" His treble, a strange kind of harmony;
" Which Gayon's senses softly *tickeled*," &c.

MALONE.

99. ——*argument*——] This word seems here to signify *discourse*, or, the *powers* of reasoning. JOHNSON.

107. *She's lim'd*,——] She is ensnared and entangled as a sparrow with *birdlime*. JOHNSON.

So, in the *Spanish Tragedy*:

" Which sweet conceits are *lim'd* with sly deceits:"

The folio reads——She's *ta'en*. STEEVENS.

110. *What fire is in mine ears?*——] Alluding to a proverbial saying of the common people, that their ears burn, when others are talking of them. WARBURTON.

The opinion from whence this proverbial saying is derived, is of great antiquity, being thus mentioned by Pliny: " Moreover is not this an opinion generally received, That when our *ears do glow and tingle*, some

some there be that in our absence do talke of us." *Philemon Holland's Translation*, B. XXVIII. p. 297, and *Brown's Vulgar Errors*. REED.

115. *Taming my wild heart to thy loving hand*;] This image is taken from falconry. She had been charged with being as wild as *haggards of the rock*; she therefore says, that *wild* as her *heart* is, she will *tame* it *to the hand*. JOHNSON.

124. *Nay, that would be as great a soil in the new gloss of your marriage, as* to shew a child his new coat, and forbid him to wear it.] So, in *Romeo and Juliet:*

" As is the night before some festival,
" To an impatient child, that hath new robes,
" And may not wear them." STEEVENS.

130. ——*the little hangman dare not shoot at him:*] This character of Cupid came from the *Arcadia* of sir Philip Sidney:

" Millions of yeares this old drivell Cupid lives;
" While still more wretch, more wicked he doth prove:
" 'Till now at length that Jove him office gives,
" (At Juno's suite who much did Argus love)
" In this our world a *hangman* for to be
" Of all those fooles that will have all they see." B. II. ch. 14. FARMER.

131. ——*as a bell, and his tongue is the clapper*; &c.] A covert allusion to the old proverb:

" As

" As the fool thinketh
" So the bell clinketh." STEEVENS.

150. *There is no appearance of* fancy, *&c.*] Here is a play upon the word *fancy*, which Shakspere uses for *love*, as well as for *humour*, *caprice*, or *affectation*. JOHNSON.

154. —*all* slops.] *Slops* are large loose *breeches* or *trowsers*, worn only by sailors at present. They are mentioned by Jonson, in his Alchymist:

" ——————six great *slops*
" Bigger than three *Dutch hoys*."

Again, in *Ram Alley, or Merry Tricks*, 1611:

" ——————three pounds in gold
" These *slops* contain." STEEVENS.

164. —*and the old ornament of his cheek hath already* stuff'd tennis-balls.] So, in *A wonderful, strange, and miraculous astrological Prognostication for this Year of our Lord* 1591; written by Nashe, in ridicule of Richard Harvey: " —they may sell their haire by the pound to *stuffe tennice balles*." STEEVENS.

Again, in *Ram Alley, or Merry Tricks*, 1611.

" Thy *beard* shall serve to *stuff* those *balls* by which I get me heat at Tenice."

Gentle Craft, 1600.

" He shave it off, and *stuffe* tenice balles with it." HENDERSON.

186. *She shall be buried with her* face *upwards.*] Thus the whole set of editions; but what, is there any way particular in this? Are not all men and women buried so? Sure, the poet means, in opposition to the

the general rule, and by way of distinction, with her *heels* upwards, or *face* downwards. I have chosen the first reading, because I find it the expression in vogue in our author's time. THEOBALD.

This emendation, which appears to me very specious, is rejected by Dr. Warburton. JOHNSON.

Theobald's conjecture may, however, be supported by a passage in *The Wild Goose Chace* of Beaumont and Fletcher:

"———love cannot starve me:
"For if I die o'th' first fit, I am unhappy,
"And worthy to be *buried with my heels upwards.*"

The passage, indeed, may mean only— *She shall be buried in her lover's arms.* So, in *The Winter's Tale:*

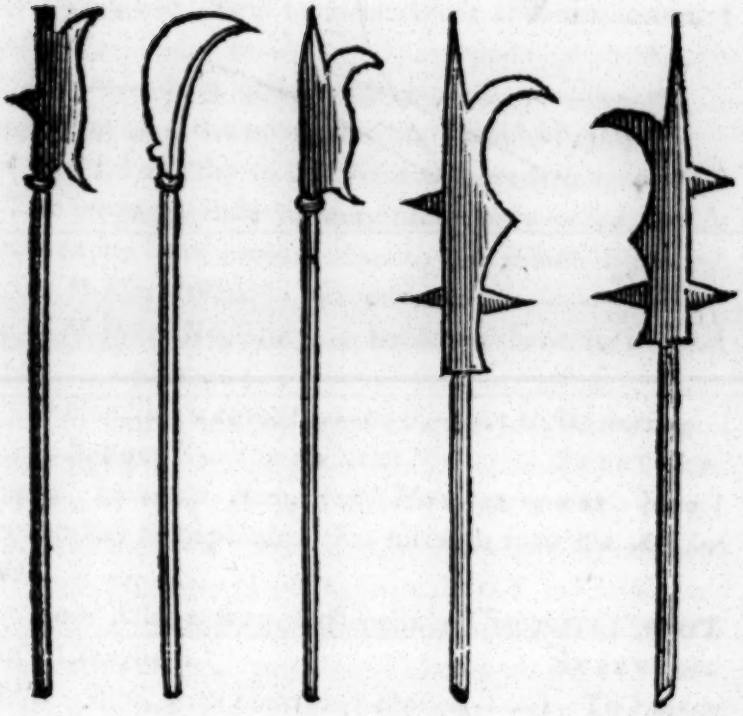
"*Flo.* What? like a corse?
"*Per.* No, like a bank for love to lie and play on;
"Not like a corse:——or if,—not to be *buried,*
"*But quick and in my arms.*" STEEVENS.

223. *Leonato's Hero, your Hero, every man's Hero.*] Dryden has transplanted this sarcasm into his *All for Love:*

"Your Cleopatra; Dolabella's Cleopatra; every man's Cleopatra." STEEVENS.

258. *Well, give them their charge,——*] To *charge* his fellows, seems to have been a regular part of the duty of the constable of the Watch. So, in *A New Trick to cheat the Devil,* 1639: "My watch is set—*charge given*—and all at peace." Again, in *The Insatiate Countess,* by Marston, 1603: "Come on, my hearts;

Examples of ANCIENT BILLS,



mentioned in *Much ado about Nothing*.

hearts; we are the city's security—I'll give you your *charge.* MALONE.

293. *——bills be not stolen!*] A *bill* is still carried by the watchmen at Litchfield. It was the old weapon of English infantry, which, says Temple, *gave the most ghastly and deplorable wounds.* It may be called *securis falcata.* JOHNSON.

These weapons are mentioned in Glapthorne's *Wit in a Constable,* 1639:

" ——Well said, neighbours;
" You're chatting wisely o'er your *bills* and lanthorns,
" As becomes watchmen of discretion."

Again, in *Arden of Feversham,* 1592:

" ——the watch
" Are coming tow'rd our house with glaives and *bills.*"

For examples of ancient *bills,* see the print. STEEVENS.

317. *If you hear a child cry,* &c.] It is not impossible but that part of this scene was intended as a burlesque on *The Statute of the Streets,* imprinted by Wolfe, in 1595. Among these I find the following:

22. " No man shall blowe any horne in the night, within this cittie, or whistle after the houre of nyne of the clock in the night, under the paine of imprisonment."

23. " No man shall use to goe with visoures, or disguised by night, under the like paine of imprisonment."

24. "Made that night-walkers, and evisdropers, like punishment."

25. "No hammar-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night," &c.

30. "No man shall, after the hour of nyne at night, keepe any rule, whereby any such suddaine outcry be made in the still of the night, as making any affray, or beating his wyfe, or servant, or singing, or revyling in his house, to the disturbaunce of his neighbours, under payne of iiis. iiiid." &c. &c.

Ben Jonson, however, appears to have ridiculed this scene in the Induction to his *Bartholomew-Fair:*

"And then a substantial *watch* to have stole in upon 'em, and taken them away with *mistaking words*, as the fashion is in the stage practice." STEEVENS.

369. ——*thou art unconfirm'd:*——] *i. e.* unpractised in the ways of the world. WARBURTON.

387. ——reechy *painting*;——] Is painting stain'd by smoke. So, in *Han's Beer Pot's Invisible Comedy*, 1618:

"————he look'd so *reechily*
"Like bacon hanging on the chimney's roof."

From Recan, Anglo-Saxon, to *reek*, *fumare*, Lat. STEEVENS.

388. ——*sometime, like the shaven Hercules*, &c.] *The shaven Hercules*, meant *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. STEEVENS.

389.

389. ——*smirch'd*——] *Smirch'd* is soiled, obscured. So, in *As you Like It*, act i. sc. 3.

"And with a kind of umber *smirch* my face."

STEEVENS.

425. ——*wears a lock.*] So in the *Return from Parnassus*, 1600:

"He whose thin fire dwells in a smoky roofe,
"Must take tobacco, and must wear *a lock*,"

See Dr. Warburton's Note, act v. sc. 1. STEEVENS.

426. Conr. *Masters, Masters*, &c.] In former copies:

Conr. *Masters.*

2 Watch. *You'll be made bring Deformed forth, I warrant you.*

Conr. *Masters never speak, we charge you, let us obey you to go with us.*

The regulation which I have made in this last speech, though against the authority of all the printed copies, I flatter myself, carries its proof with it. Conrade and Borachio are not designed to talk absurd nonsense. It is evident, therefore, that Conrade is attempting his own justification; but is interrupted in it by the impertinence of the men in office. THEOBALD.

441. ——*rabato*——] A neckband; a ruff. *Rabat*, French. HANMER.

Rabato, an ornament for the neck, a collar-band, or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre* to put back, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders. HAWKINS.

This article of dress is frequently mentioned by our ancient comick writers.

So, in the comedy of *Law Tricks*, &c. 1608:

" Broke broad jests upon her narrow heel,
" Pok'd her *rabatos*, and survey'd her *steel*."

Again, in Decker's *Satiromastix*, 1602:—" He would persuade me that love was a *rabato*, and his reason was, that a *rabato* was worn out with pinning," &c.

Again, in Decker's *Untrussing the Humourous Poet*: What a miserable thing it is to be a noble bride! There's such delays in rising, in fitting gowns, in pinning *rebatoes*, in *poaking*," &c.

The first and last of these passages will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned by Autolycus in the *Winter's Tale*.

STEEVENS.

479. ——*Light o'love*;——] This tune is mentioned in Beaumont and Fletcher's *Two Noble Kinsmen*. The gaoler's daughter, speaking of a horse, says,

" He gallops to the tune of *Light o'love*."

It is mentioned again in the *Two gentlemen of Verona*,

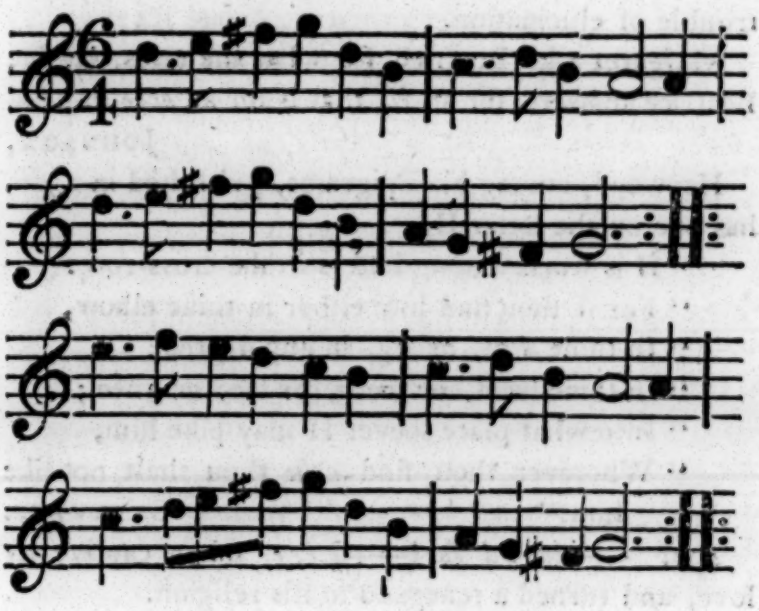
" Best sing it to the tune of *Light o'love*."

And in the *Noble gentleman* of Beaumont and Fletcher.

STEEVENS.

Light

Light o'love.] This is the name of an old dance tune which has occurred already in the *Two Gentlemen of Verona:* I have lately recovered it from an ancient MS. and it is as follows:



SIR JOHN HAWKINS.

484. ——*no barns.*] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children. JOHNSON.

So, in the *Winter's Tale:* "Mercy on us, a *barn!* a very pretty *barn!*" STEEVENS.

489. *Hey ho!*

Marg. For *a hawk, a horse, or* a husband?] "*Heigh ho for a husband*, or the willing maid's wants made known,"

known," is the title of an old ballad in the Pepysian Collection, in Magdalen-College, Cambridge.

MALONE.

491. *For the letter that begins them all, H.*] This is a poor jest, somewhat obscured, and not worth the trouble of elucidation.

Margaret asks Beatrice for what she cries, *hey ho*; Beatrice answers, for an *H*, that is for an *ache* or *pain*.

JOHNSON.

Heywood, among his Epigrams, published in 1566, has one on the letter H,

"H is worse among letters in the cross-row:
"For if thou find him either in thine elbow,
"In thine arm, or leg, in any degree;
"In thine head, or teeth, or toe, or knee;
"Into what place soever H may pike him,
"Wherever thou find *ache* thou shalt not like him."

STEEVENS.

492. ——*turn'd Turk*——] *i. e.* taken captive by love, and turned a renegado to his religion.

WARBURTON.

This interpretation is somewhat far-fetched, yet, perhaps, it is right. JOHNSON.

Hamlet uses the same expression, and talks of his *fortune's turning Turk*. *To turn Turk* was a common phrase for a change of condition or opinion. So, in *The Honest Whore*, by Decker, 1616:

"If you *turn Turk* again," &c. STEEVENS.

513. *some moral*——] That is, some secret meaning, like the *moral* of a fable. JOHNSON.

A *moral* is the same as a *morality*, one of the earliest kinds of our dramatick performances. So, in Greene's *Groatsworth of Wit*, 1621: "—It was I that penned the *Moral of Man's Wit*, the *Dialogue of Dives*," &c.

"The people make no estimation
"Of *morals*, teaching education."

A player, on this occasion, is the speaker, and these performances were full of double meanings and conceits. Again, in Decker's *Guls Hornbook*, 1609: "—bee it pastoral or comedy, *moral* or tragedy.—"

STEEVENS.

524. ——*he eats his meat without grudging:*——] I do not see how this is a proof of Benedick's change of mind. It would afford more proof of amorousness to say, *he eats* not *his meat without grudging*; but it is impossible to fix the meaning of proverbial expressions: perhaps, *to eat meat without grudging*, was the same as, *to do as others do*; and the meaning is, *he is content to live by eating like other mortals, and will be content, notwithstanding his boasts, like other mortals, to have a wife.* JOHNSON.

547. ——*honest as the skin between his brows.*] This is a proverbial expression. STEEVENS.

So, in *Gammer Gurton's Needle*, 1575:

"I am as true, I would thou knew, as *skin betweene thy brows.*" REED.

548. ——*I am as honest as any man living, that is an old man, and no honester than I.*] There is much humour, and extreme good sense under the covering of this blundering expression. It is a sly insinuation, that

that length of years, and the being much *hacknied in the ways of men*, as Shakspere expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit says, *Youth is the season of virtue: corruptions grow with years, and I believe the oldest rogue in England is the greatest.* WARBURTON.

Much of this is true, but I believe Shakspere did not intend to bestow all this reflection on the speaker. JOHNSON.

551. ——*palabras*,——] So, in the *Taming the Shrew*, the Tinker says, *pocas pallabras*, i. e. few words. A scrap of Spanish, which might once have been current among the vulgar. STEEVENS.

It occurs likewise in the *Spanish Tragedy*:

"*Pocas Palabras*, milde as the lambe."

HENLEY.

570. *It is a world to see!*] *i. e.* it is wonderful to see. So, in *All for Money*, an old morality, 1594: "*It is a world to see* how greedy they be of money." The same phrase often occurs, with the same meaning, in Holinshed. STEEVENS.

571. ——*well*, God's a good man;] So, in the old Morality, or Interlude of *Lusty Juventus*, 1561, and again, in *A mery Geste of Robin Hoode*, bl. let. no date. STEEVENS.

572. —*an two men ride*, &c.] This is not out of place, or without meaning. Dogberry, in his vanity of superior parts, apologizing for his neighbour, observes, that *of two men on an horse, one must ride behind.* The

The *first* place of rank or understanding can belong but to *one*, and that happy *one* ought not to despise his inferior. JOHNSON.

Shakspere might have caught this idea from the common seal of the Knight's Templars; the device of which was *two riding upon one horse*. An engraving of the seal is preserved at the end of Matt. Paris Hist. Ang. 1640. STEEVENS.

ACT IV.

Line 22. *SOME be of laughing,*——] This is a quotation from the *Accidence*. JOHNSON.

41. ————*luxurious bed:*] That is, *lascivious*. *Luxury* is the confessor's term for unlawful pleasures of the sex. JOHNSON.

So, in *K. Lear:*

"To't *luxury*, pell mell, for I lack soldiers."

STEEVENS.

Again, in *Life and Death of Edward II.* p. 129.

"*Luxurious* Queene this is thy foule desire."

REED.

54. ————*word too large*;] So he uses *large jests* in this play, for *licentious, not restrained within due bounds*. JOHNSON.

58. ————*I will* write *against it:*] So, in *Cymbeline*, Posthumus speaking of women, says,

"I'll

" I'll *write against them*,
" Detest them, curse them." STEEVENS.

60. ———*chaste as the bud*———] Before the air has tasted its sweetness. JOHNSON.

78. ——*kindly power*] That is, *natural power*. *Kind* is *nature*. JOHNSON.

97. ———*liberal villain*,] *Liberal* here, as in many places of these plays, means, *frank beyond honesty* or *decency*. *Free of tongue*. Dr. Warburton unnecessarily reads, *illiberal*. JOHNSON.

So, in the *Fair Maid of Bristow*, 1605:

" But Vallinger, most like a *liberal* villain,
" Did give her scandalous ignoble terms."

Again, in *The Captain*, by Beaumont and Fletcher:

" And give allowance to your *liberal* jests
" Upon his person." STEEVENS.

This sense of the word *liberal* is not peculiar to Shakspere. John Taylor, in his *Suite concerning Players*, complains of the " many aspersions very *liberally*, unmannerly, and ingratefully bestowed upon him." FARMER.

105. ———*What a Hero hadst thou been*] I am afraid here is intended a poor conceit upon the word *Hero*. JOHNSON.

111. ——*conjecture*——] Conjecture is here used for suspicion. MALONE.

114. *Hath no man's dagger here a point for me?*]

" A thousand daggers, all in honest hands!
" And have not I a friend to stick one here?"
Venice Preserv'd.
STEEVENS.

130. *The story that is printed in her blood?*] That is, *the story which her blushes discover to be true.* JOHNSON.

135. ——————*Griev'd I, I had but one?*
Chid I for that at frugal nature's frame?
O, one too much by thee!——] *Frame* is contrivance, order, disposition of things. So, in the *Death of Robert Earl of Huntington*, 1603:

"And therefore seek to set each thing in *frame.*"

Again, in Holinshed's *Chronicle*, p. 555. "—there was no man that studied to bring the unrulie to *frame.*"

Again, in Daniel's *Verses on Montaigne:*

"——————extracts of men,
"Though in a troubled *frame* confusedly set."

Again, in *Much Ado about Nothing:*

"Whose spirits toil in *frame* of villanies."

STEEVENS.

144. *But mine, and mine I lov'd, and mine I prais'd,*
And mine that I was proud on;——————] The speaker utters his emotion abrubtly, But *mine, and mine* that *I lov'd*, &c. by an ellipsis frequent, perhaps too frequent, both in verse and prose.

JOHNSON.

186. Friar. *Lady, what man is he you are accus'd of?*] The friar had just before boasted his great skill in fishing out the truth. And, indeed, he appears by this question to be no fool. He was by all the while at the accusation, and heard no names mentioned. Why then should he ask her what man she was accused of? But in this lay the subtilty of his examination.

nation. For, had Hero been guilty, it was very probable that in that hurry and confusion of spirits into which the terrible insult of her lover had thrown her, she would never have observed that the man's name was not mentioned; and so, on this question, have betrayed herself by naming the person she was conscious of an affair with. The friar observed this, and so concluded, that were she guilty, she would probably fall into the trap he laid for her.——I only take notice of this, to shew how admirably well Shakspere knew how to sustain his characters.

WARBURTON.

196. ——bent *of honour*;] *Bent* is used by our author for the utmost degree of any passion, or mental quality. In this play before, Benedick says of Beatrice, *her affection has its full bent*. The expression is derived from archery; the bow has its *bent*, when it is drawn as far as it can be. JOHNSON.

213. *Your daughter here the princes left for dead*;] In former copies,

Your daughter here the princess *left for dead*;

But how comes Hero to start up a princess here? We have no intimation of her father being a prince; and this is the first and only time she is complimented with this dignity. The remotion of a single letter, and of the parenthesis, will bring her to her own rank, and the place to its true meaning:

Your daughter here the princes *left for dead:*

i. e. Don Pedro, prince of Arragon; and his bastard brother, who is likewise called a prince. THEOBALD.

216. ——*ostentation*;] Show, appearance. JOHNSON.

231. ——————*we rack the value*;——————] *i. e.* We exaggerate the value. The allusion is to *rack-rents*. The same kind of thought occurs in *Antony and Cleopatra*:

"What our contempts do often hurl from us,
"We wish it ours again." STEEVENS.

The following passage in the *Widow's Tears*, by Chapman, 1612, strengthens Mr. Steevens's interpretation:

"One joint of him I lost, was much more worth
"Than the *rackt* value of thy entire body."
MALONE.

262. *The smallest twine may lead me.*] This is one of our author's observations upon life. Men overpowered with distress, eagerly listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself, is glad to repose his trust in any other that will undertake to guide him. JOHNSON.

267. Manent *Benedick and Beatrice.*] The poet, in my opinion, has shewn a great deal of address in this scene. Beatrice here engages her lover to revenge the injury done her cousin Hero: and without this very natural incident, considering the character of Beatrice, and that the story of her passion for Benedick was all a fable, she could never have been easily or naturally brought to confess she loved him, notwithstanding all the foregoing preparation. And yet,

on this confession, in this very place, depended the whole success of the plot upon her and Benedick. For had she not owned her love here, they must have soon found out the trick, and then the design of bringing them together had been defeated; and she would never have owned a passion she had been only tricked into, had not her desire of revenging her cousin's wrong made her drop her capricious humour at once. WARBURTON.

304. *I am gone, though I am here*;——] *i. e.* I am out of your mind already, though I remain here in person before you. STEEVENS.

312. ——*in the* height *a villain*,—] So in *Hen. VIII.*

"He's traitor to the *height*."

STEEVENS.

326. ——*and* counties!——] *County* was the ancient general term for a *nobleman*. See a note on the *County* Paris in *Romeo and Juliet*. STEEVENS.

327. ——*a goodly* count-comfect;——] *i. e.* a specious nobleman made out of sugar. STEEVENS.

331. ——*and men are only turned into tongue, and trim ones too:*] The construction of the sentence is—not only men but trim ones, are turned into tongue, *i. e.* not only *common* but *clever* men, &c. STEEVENS.

348. *Scene II.*] The persons, throughout this scene, have been strangely confounded in the modern editions. The first error has been the introduction of a *Town-Clerk*, who is, indeed, mentioned in the stage-direction, prefixed to this scene in the old editions (*Enter the Constables, Borachio, and the Town-Clerke in gownes*),

gownes), but no where else; nor is there a single speech ascribed to him in those editions. The part, which he might reasonably have been expected to take upon this occasion, is performed by *the Sexton*; who assists at, or rather directs, the examinations; sets them down in writing, and reports them to Leonato. It is probable, therefore, I think, that *the Sexton* has been styled *the Town-Clerk*, in the stage-direction above mentioned, from his doing the duty of such an officer. But the editors, having brought *both Sexton and Town-Clerk* upon the stage, were unwilling, as it seems, that the latter should be a mute personage; and therefore they have put into his mouth *almost all the absurdities* which the poet certainly intended for his ignorant *constable*. To rectify this confusion, little more is necessary than to go back to the old editions, remembering that the names of *Kempe* and *Cowley*, two celebrated actors of the time, are put in this scene for the names of the persons represented; viz. *Kempe* for *Dogberry*, and *Cowley* for *Verges*.

TYRWHITT.

I have followed Mr. Tyrwhitt's regulation, which is undoubtedly just; but have left Mr. Theobald's notes as I found them. STEEVENS.

365. Both. *Yea, sir, we hope.*

To. Cl. *Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!*——] This short passage, which is truly humorous and in character, I have added from the old quarto. Besides, it supplies a defect: for

without it, the Town-Clerk asks a question of the prisoners, and goes on without staying for any answer to it. THEOBALD.

The omission of this passage, since the edition of 1600, may be accounted for from the stat. 3 Jac. I. c. 21. the sacred name being jestingly used four times in one line. BLACKSTONE.

378. *'Fore God, they are both in a tale:*] This is an admirable stroke of humour: *Dogberry* says of the prisoners that they are false knaves, and from that denial of the charge, which one in his wits could not be supposed to make, he infers a communion of counsels, and records it in the examination as an evidence of their guilt. SIR J. HAWKINS.

If the learned annotator will amend his comment by omitting the word *guilt*, and inserting the word *innocency*, it will (except as to the supposed inference of a communication of counsels, which should likewise be omitted or corrected) be a just and pertinent remark. REMARKS.

384. To. Cl. *Yea, marry, that's the* easiest *way: —Let the watch come forth:*] This *easiest*, is a sophistication of our modern editors, who were at a loss to make out the corrupted reading of the old copies. The quarto in 1600, and the first and second editions in folio, all concur in reading; *Yea, marry, that's the* eftest *way*, &c. A letter happened to slip out at press in the first edition; and 'twas too hard a task for the subsequent editors to put it in, or guess at the word under this accidental depravation. There is no doubt

but

but the author wrote, as I have restor'd the text; *Yea, marry, that's the* deftest *way*, &c. *i. e.* the *readiest*, most *commodious* way. THEOBALD.

Mr. Theobald might have recollected the word *defily* in *Macbeth:*

"Thyself and office *defily* show."

Shakspere, I suppose, design'd Dogberry to corrupt this word as well as many others. STEEVENS.

ACT V.

Line 16. *IF such a one will smile* and *stroke his beard;*
In *sorrow wag!* cry hem, *when he should groan;*] *And* and *in*, hastily or indistinctly pronounced, might easily have been confounded, supposing (what there is great reason to believe) that these plays were copied for the press by the ear.

By this reading a clear sense is given, and the latter part of the line is a paraphrase on the former.

To *cry hem* was, as appears from the passage cited by Mr. Tyrwhitt, a mark of festivity. So also from *Love's Cruelty*, a tragedy by Shirley, 1640:

"Cannot he *laugh* and *hem* and kiss his bride,
"But he must send me word?"

Again, in *The Second Part of Henry IV.*

"We have heard the bells chime at midnight——
That we have, that we have;—our watch-word was, *hem*, boys."

On the other hand, *to cry woe*, was used to denote grief.

Thus, in the *Winter's Tale*:

" ——but the last, O Lords,
" When I have said, *cry woe*."

With respect to the word *wag*, the using it as a verb, in the sense of *to play the wag*, is entirely in Shakspere's manner. There is scarcely one of his plays in which we do not find substantives used as verbs. Thus we meet——to testimony, to boy, to couch, to grave, to bench, to voice, to paper, to page, to dram, to stage, to fever, to fool, to palate, to mountebank, to god, to virgin, to passion, to monster, to history, to fable, to wall, to period, to spaniel, to stranger, &c. &c. MALONE.

I think our author would hardly have used *wag*, a verb in the sense recommended, lest his present sentiment should have been liable to misapprehension, he having employed the same verb, with its common signification, in many other places. STEEVENS.

Here is a manifest corruption. The tenour of the context is undoubtedly this: " If a man in such melancholy circumstances will smile, stroke his beard with great complacency, and in the very depth of affliction cheerfully cry *hem* when he should groan," &c. I, therefore, with the least departure from the old copies, and in entire conformity to the acknowledged and obvious sense of the passage, venture to correct thus:

If

If such a one will smile and stroke his beard,
And *sorrowing* cry hem, when he should groan.

Sorrowing, to say no more, was a participle extremely common in our author's age. Rowe's emendation of this place is equally without meaning and without authority. *Sorrowing* was here, perhaps, originally written *Sorrowinge*, according to the old manner of spelling; which brings the correction I have proposed still nearer to the letters of the text in early editions. WARTON.

To cry, *care away!* was once an expression of triumph. So, in *Acolastus*, a comedy, 1529: "I may nowe say, *Care awaye!*" Again, ibid. "Nowe grievous *sorrowe and care away!*"

Sorrow wagge! may be such another phrase of exultation.

What will be said of the conceit I shall now offer, I know not; let it, however, take its chance. We might read,

If such a one will smile, and stroke his beard,
And, *sorry wag!* cry hem! when he should groan.—

i. e *unfeeling humourist! to employ a note of festivity, when his sighs ought to express concern.* Both the words I would introduce, are used by Shakspere. Falstaff calls the prince, *sweet wag!* and the epithet *sorry* is applied, even at this time, to denote any moderate deviation from propriety or morality; as, for instance, a *sorry fellow*. *Othello* speaks of a salt and *sorry* rheum. The prince, in the *First Part of K. Henry IV.* act

act ii. sc. 4. says "—they *cry, hem!* and bid you play it off." This sufficiently proves the exclamation to have been of a comick turn. STEEVENS.

That all the conjectures on this difficult passage may be collected together, Mr. Reed adds that of the author of THE REMARKS, who proposes to read:

And, *sorrow waggery*, hem, when he should groan.

i. e. sorrow becoming waggery; or, converting sorrow into waggery, hem. To this he subjoins: "I believe this will be at least as unsatisfactory as any of the preceding, and I confess that none of them bring conviction to my mind. Against such as depend on an alteration of the text, I acknowledge myself prejudiced, being convinced, from a review of the conjectures of former criticks, on passages once as little understood as the present, but now clearly established, without varying from the old copies, that innovations are seldom necessary. An explanation, I think, is only wanted, and the following is offered with much diffidence. I would read:

And *sorrow wag*; *cry hem!* when he should groan,

i. e. sorrow wag (*dismiss, shake off*), cry hem! (*use a note of festivity*) when he should groan. The difficulty seems to be only in the word *wag*, which may, without much violence, be presumed to be used in the sense I have affixed to it, by a writer of such licence as our author. That it had not a ludicrous meaning formerly, may be proved from its frequent occurrence in

in the translation of the scriptures. See particularly St. Matthew, ch. xxvii. ver. 39. and other places might be pointed out. I take this opportunity to observe, that the various and discordant opinions about this passage, should teach both the present and future race of commentators, to be less dogmatical than we frequently find them on a subject wherein there is so little certainty as that of conjectural criticism."

I believe nothing more is requisite to the recovery of the right reading, than a correction of the old punctuation:

And, *sorrow wagge!* cry;—hem, when he should groan;— HENLEY.

18. ———*make misfortune drunk*

With candle-wasters;] This may mean, either wash away his sorrow among those who sit up all night to drink, and in that sense may be styled *wasters of candles*; or overpower his misfortunes by swallowing flap-dragons in his glass, which are described by Falstaff as made of *candles' ends*. STEEVENS.

This is a very difficult passage, and hath not, I think, been satisfactorily cleared up. The explanation I shall offer will give, I believe, as little satisfaction; but I will, however, venture it. *Candle-wasters* is a term of contempt for scholars: thus Jonson, in *Cynthia's Revels*, act iii. sc. 2. "spoiled by a whoreson book-worm, a *candle-waster*." In the *Antiquary*, act iii. is a like term of ridicule: "He should more catch your delicate court-ear, than all your head-scratchers, thumb-biters, *lamp-wasters* of them all."

all." The sense then, which I would assign to Shakspere, is this: "If such a one will patch grief with proverbs—case or cover the wounds of his grief with proverbial sayings—make misfortune drunk with *candle-wasters*—stupify misfortune, or render himself insensible to the strokes of it, by the conversation or lucubrations of scholars; the production of the lamp, but not fitted to human nature. *Patch*, in the sense of mending a defect or breach, occurs in Hamlet, act v. scene 1.

"O, that that earth, which kept the world in awe,
"Should *patch* a wall, to expel the winter's flaw."

WHALLEY.

33. ——*than advertisement.*] That is, than *admonition*, than *moral instruction*. JOHNSON.

38. *However they have writ* the style of gods,] Sapiens *ille cum* Diis *ex pare vivit.* Senec. Ep. 59. *Jupiter quo antecedit virum bonum? diutius bonus est.* Sapiens *nihilo se minoris æstimat.*—Deus *non vincit* sapientem *felicitate.* Ep. 73. WARBURTON.

By the *style of gods*, is meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

Beaumont and Fletcher have the same expression in the first of their *Four Plays in One*:

"Athens doth make women philosophers,
"And sure their children chat *the talk of gods.*"

STEEVENS.

39.

39. *And made a pish at* chance and sufferance.] Alludes to the famous *apathy* of the stoles. WARBURTON.

The old copies read *push*. Mr. Pope, I believe made the change. MALONE.

85. *Canst thou so* daffe *me?*———] To *daffe* and *doffe* are synonymous terms, that mean, to *put off:* which is the very sense required here, and what Leonato would reply upon Claudio's saying, he would have nothing to do with him. THEOBALD.

Theobald has well interpreted the word. Shakspere uses it more than once:

"The nimble footed mad-cap prince of Wales,
"And his comrades that *daff'd* the world aside."

Again, "—I would have *daff'd* other respects," &c. Again, in the *Lover's Complaint:*

"There my white stole of chastity I *daff'd*."

It is perhaps of Scottish origin, as I find it in *Ane verie excellent and delectabill Treatise intitulit* PHILOTUS, &c. Edinburgh, 1603:

"Their *daffing* does us so undo." STEEVENS.

87. Ant. *He shall kill two of us,* &c.] This *brother Anthony* is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, o'erwhelmed with grief for his only daughter's affront and dishonour; and had severely reproved him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate

intemperate fit of rage himself: and all he can do or say is not of power to pacify him. This is copying nature with a penetration and exactness of judgment peculiar to Shakspere. As to the expression, too, of his passion, nothing can be more highly painted.

WARBURTON.

102. *Scambling*,—] i. e. *scrambling*. The word is more than once used by Shakspere. See Dr. Percy's note on the first speech of the play of *K. Henry V.* and likewise the Scots proverb, "It is well ken'd your father's son was never a *scambler*." A *scambler*, in its literal sense, is one who goes about among his friends to get a dinner; by the Irish call'd a *tosherer*.

STEEVENS.

111. ——*we will not* wake *your patience*.] This conveys a sentiment that the speaker would by no means have implied. That the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakspere must have wrote,

————*we will not* wrack————

i. e. destroy your patience by tantalizing you.

WARBURTON.

This emendation is very specious, and perhaps is right; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakspere's expressions.

The old men have been both very angry and outrageous; the prince tells them that he and Claudio *will not* wake *their patience*; will not any longer force them

to

to *endure* the presence of those whom, though they look on them as enemies, they cannot resist.

JOHNSON.

Wake, I believe, is the original word. The ferocity of wild beasts is overcome by not suffering them to sleep. *We will not* wake *your patience*, therefore means, we will forbear any further provocation.

HENLEY.

151. *Nay, then give him another staff*, &c.] An allusion to *tilting*. See note, *As You Like It*, act iii. sc. 4. WARBURTON.

155. ——*to turn his girdle.*] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle*. But I do not know its original or meaning.

JOHNSON.

A corresponding expression is used to this day in Ireland—*If he be angry, let him tie up his brogues*. Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better.

Dr. Farmer furnishes me with an instance of this proverbial expression as used by Claudio, from Winwood's Memorials, fol. edit. 1725, Vol. I. p. 453. See letter from *Winwood* to *Cecyll*, from Paris, 1602, about an affront he received there from *an Englishman*: "I said what I spake was not to make *him* angry. He replied, if I were angry, *I might turn the buckle of my girdle* behind me." So likewise Cowley, *On the Government of Oliver Cromwell*: "—The next month he swears by the living God, that he will turn them out of doors, and he does so in his princely way

of threatening, bidding them, "*turne the buckles of their girdles* behind them." STEEVENS.

A writer in the *Gentleman's Mag.* 1783, says, large belts were worn with the buckle before, but in wrestling the buckle was turned behind, to give the adversary a fair grasp at the belt; therefore turning the buckle behind was a challenge. REED.

167. ——*bid*—] i. e. *asked*. Thus in *Titus Andronicus*, act i. sc. 2.

"I am not *bid* to wait upon this bride."——

And in the *New Testament:*

"—they that were *bidden* were not worthy."

* * *.

169. *Shall I not find a* woodcock *too?*] A woodcock was a proverbial term for a foolish fellow. So in the *London Prodigal*, a comedy, 1605: "*Woodcock* o' my side!" The same words also occur in *Law Tricks*, a comedy, by John Day, 1608. MALONE.

177. ——*a wise gentleman*;] This jest depending on the colloquial use of words is now obscure; perhaps we should read, *a wise gentleman*, or *a man wise enough to be a coward*. Perhaps *wise gentleman* was in that age used ironically, and always stood for *silly fellow*. JOHNSON.

210. *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] It was esteemed a mark of levity and want of becoming gravity, at that time, *to go in the doublet and hose, and leave off the cloak*, to which this well-turned *expression* alludes. The *thought* is, that love makes a man as ridiculous,

and exposes him as naked, as being in the doublet and hose without a cloak. WARBURTON.

214. *But, soft you, let be*;——] The first folio reads:

But soft you; let *me* be; pluck, &c.

The second folio reads:

But soft you let *me see*; pluck up, &c.

which is, I believe, the true reading. MALONE.

Let be, is the true reading. It means, *let things remain as they are*. I have heard the phrase used by Dr. Johnson himself. STEEVENS.

The same expression occurs in Matt. xxvii. 49. HENLEY.

So, in *Henry VIII.* act i. sc. 1.

Again, *Winter's Tale*, act v. sc. 3. REED.

235. ——*one meaning well suited.*] That is, *one meaning is put into many different dresses*; the prince having asked the same question in four modes of speech. JOHNSON.

301. *And she alone is heir to both of us*;] Shakspere seems to have forgot what he had made Leonato say, in the fifth scene of the first act to Antonio, *How now, brother; where is my cousin your son? hath he provided the musick?* ANONYMOUS.

311. *Who, I believe, was* pack'd *in all this wrong*,] *i. e.* combined; an accomplice. So, in lord Bacon's Works, Vol. iv. p. 269. edit. 1740. "If the issue shall be this, that whatever shall be done for him, shall be thought to be done by a number of persons that shall be laboured and *packed*——." MALONE.

So, in *King Lear:*

"—snuffs and *packings* of the dukes."

STEEVENS.

355. *To have no man come* over *me? why, shall I always keep* below *stairs?*] So, in Marston's *Insatiate Countess*, 1603:

"Alas! when we are once o'th falling hand,

"A man may easily *come over* us." COLLINS.

363. *I give thee the bucklers.*] I suppose that *to give the bucklers* is, *to yield*, or to *lay by all thoughts of defence*, so *clypeum abjicere*. The rest deserves no comment. JOHNSON.

Greene, in his Second Part of *Coney Catching*, 1592, uses the same expression:—"At this his master laught, and was glad, for further advantage, to *yield the bucklers* to his prentise."

Again, in *A Woman never Vex'd*, a comedy by Rowley, 1632:

"——into whose hands she thrusts the weapons first, let him *take up the bucklers.*"

Again, in Decker's *Satiromastix:*

"Charge one of them to *take up the bucklers*

"Against that hair-monger Horace."

Again, in Chapman's *May-Day*, 1611:

"And now I lay *the bucklers* at your feet."

Again, in *Every Woman in her Humour*, 1609:

"—if you lay down *the bucklers*, you lose the victory."

Again, in P. Holland's translation of Pliny's *Nat. Hist.* B. X. c. 21, "—it goeth against his stomach (the

(the cock's) to yeeld the gantlet and *give the bucklers.*"

STEEVENS.

422. ——*in the time of good neighbours:*] *i. e.* When men were not envious, but every one gave another his due. The reply is extremely humorous.

WARBURTON.

427. Question?—*Why, an hour,* &c.] *i. e.* What a question's there, or what a foolish question do you ask?

WARBURTON.

The phrase occurs frequently in Shakspere, and means no more than—*you ask a question,* or *that is the question.*

REMARKS.

451. *Done to death*——] This obsolete phrase occurs frequently in our ancient writers.——Thus, in Marlow's *Lust's Dominions,* 1657:

"His mother's hand shall stop thy breath,
"Thinking her own son is *done to death.*"

MALONE.

461. *Those that slew thy virgin knight;*] *Knight,* in its original signification, means *follower* or *pupil,* and in this sense may be feminine. Helena, in *All's Well that Ends Well,* uses *knight* in the same signification.

JOHNSON.

Virgin *knight* is virgin hero. In the times of chivalry, a *virgin knight* was one who had as yet achieved no adventure. Hero had as yet achieved no matrimonial one. It may be added, that a *virgin knight* wore no device on his shield, having no right to any till he had deserved it.

So,

So, in the *History of Clyomon, Knight of the Golden Shield*, &c. 1599:

" Then as thou seem'st in thy attire *a virgin knight* to be,

" Take thou this *shield* likewise *of white*," &c.

It appears, however, from several passages in Spenser's *Faery Queen*, B. I. c. 7. that an *ideal order* of this name was supposed, as a compliment to queen Elizabeth's virginity:

" Of doughtie knights whom faery land did raise

" That noble order hight of *maidenhead*."

Again, B. II. c. 2.

" Order of *maidenhead* the most renown'd."

Again, B. II. c. 9.

" And numbred be mongst knights of *maidenhead*."

On the books of the Stationers-Company, in the year 1594, is entered, " ——Pheander the *mayden knight*."

STEEVENS.

608. ——*no staff more reverend than one* tipt with horn.] This passage may admit of some explanation that I am unable to furnish. By accident I lost several instances I had collected for the purpose of throwing light on it. The following, however, may assist the future commentator.

MS. Sloan, 1691,

" That a fellon may wage battaile, with th' order thereof."

" ——by order of the lawe both the parties must at theire own charge be armed withoute any yron or long armoure, and theire heades bare and bare-headed and bare-

bare-footed, every one of them having a baston *horned* at ech ende of one length," &c. STEEVENS.

So, in *Britton*, *Pleas of the Crown*. c. xxii. s. 18.— "Next let them go to combat armed without iron and without linen armour, their heads uncovered and their hands naked and on foot, with *two bastons tipped with horn* of equal length, and each of them a target of four corners, without any other armour, whereby any of them may annoy the other; and if either of them have any other weapon concealed about him, and therewith annoy his adversary, let it be done as shall be mentioned amongst combats in a plea of land." REED.

THE END.

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